



MR & MRS Henry Slingsby Bethell,
Garmisch, Bavaria.

From The Bavarian Highlands.

SIX
CHORAL SONGS

with accompaniment for

PIANO

(or Orchestra)

(S.A.T.B.)

words imitated from Bavarian Volkslieder and Schnadahüpfler,

by C. ALICE ELGAR.

The Music composed

by

EDWARD ELGAR.

Op 27.

	Tonic Sol-fa	Old Notation		Tonic Sol-fa	Old Notation
The Dance.	4 ^o	9 ^o	N ^o 4. Aspiration.	3 ^o	6 ^o
False Love.	3 ^o	9 ^o	N ^o 5. On the Alm.	3 ^o	9 ^o
Lullaby.	3 ^o	9 ^o	N ^o 6. The Marksmen.	6 ^o	1/6

Tonic Sol-fa (Complete) 1/6 net.

Vocal Score (Complete) 4/- net.

N.B. An edition of this work is published for Male Voice Choirs, arranged
by LESLIE WOODGATE

Prices: Nos. 1, 2, 3, & 5, 6d. net each. No. 4, 4d. net. No. 6, 1/- net.

M

1533

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op. 27

1901

c. 1

MUSIC

hire.

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29, Enford Street, W.1

New York: Edw. Schuberth & Co., 21, East 22nd St.

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I.

THE DANCE.

Come and hasten to the dancing,
 Merry eyes will soon be glancing,
 Ha! my heart upbonds!
 Come and dance a merry measure,
 Quaff the bright brown ale my treasure,
 Hark! what joyous sounds!

Sweet-heart come, on let us haste,
 On, on, no time let us waste
 With my heart I love thee
 Dance, dance, for rest we disdain
 Turn, twirl, and spin round again,
 With my arm I hold thee!

Down the path the lights are gleaming,
 Friendly faces gladly beaming
 Welcome us with song.
 Dancing makes the heart grow lighter,
 Makes the world and life grow brighter
 As we dance along!

I.

THE DANCE.

Edward Elgar, Op. 27. No. 1

Allegretto giocoso.

Soprano.

Alto.

Tenor.

Bass.

mf

Come and has - ten to the danc - ing, Mer - ry eyes will

mf

Come and has - ten to the danc - ing, Mer - ry eyes will

Allegretto giocoso.

Piano.

f

mf

soon be glanc - ing, Ha! my heart up bounds! Come, *p*

soon be glanc - ing, Ha! my heart up bounds! Come, *p*

p

dim.

A

come. come. Come and dance a mer-ry mea-sure, Quaff the bright, brown

come. come. Come and dance a mer-ry mea-sure, Quaff the bright, brown

p *f* *crsc.*

ale my treasure, Hark! what joy - ous sounds! Hark! Hark!

ale my treasure, Hark! what joy - ous sounds! Hark! Hark!

ten. *3* *ten.* *3*

crsc. *B* *ff marcato*

Hark! Sweet-heart come, on let us haste, On, on, no time let us waste,

crsc. Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

Hark! Sweet-heart come, on let us haste, On, on, no time let us waste,

Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

Sweetheart come, on let us haste, On, on, no time let us waste,

Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

Sweetheart come, on let us haste, On, on, no time let us waste,

Dance, dance for rest we dis-dain, Turn, twirl and spin round a - gain,

3 *B* *ff*

1. 2. *dim.*

with my heart I love thee! hold — *dim.*

with my heart I love thee! hold — *dim.*

with my heart I love thee! hold — *dim.*

with my heart I love thee! hold — *dim.*

with my heart I love thee! hold —

1. 2. *dim.*

C *cresc.* *f*

thee! Come oh! come, Mer-ry eyes will

thee! Come oh! come, has-ten, Mer-ry eyes will

thee! Come and has-ten to the dance-ing, Eyes are

thee! Come and has-ten to the dance-ing, Eyes are

C *pp*

dim. *p* *cresc.*

soon be glanc-ing, Hark! what joy - ous sounds! Hark! —

soon be glanc - ing, Hark! what joy - ous sounds! Hark! —

glancing, Hark! what joy - ous sounds Come and has - ten to the dance - ing.

glanc - ing, Hark! what joy ous sounds Come and has - ten to the dance - ing,

f *sf* *cresc.*

Mer-ry eyes will soon be glanc-ing, Hark! what sounds! Hark!

Mer-ry eyes will soon be glanc-ing, Hark! what sounds! Hark!

Eyes are glanc-ing glanc-ing, Hark! what sounds! Hark!

Eyes are glanc-ing glanc-ing, Hark! what sounds! Hark!

Hark! ———

Hark! ———

Hark! ———

Hark! ———

Down the path the lights are gleam-ing, Friend-ly fac-es glad-ly

Down the path the lights are gleam-ing, Friend-ly fac-es glad-ly

Down the path the lights are gleam-ing, Fac-es glad-ly

Down the path the lights are gleam-ing, Fac-es glad-ly

beam - ing, Wel - come, wel - come us with song.

beam - ing, Wel - come, wel - come us with song.

beam - ing, Wel - come us with song.

beam - ing, Wel - come, wel - come us with song.

pp *ppp* *fp*

pp Down the lights are gleam - ing. Friend - ly fac - es glad - ly

pp Down the lights are gleam - ing. Friend - ly fac - es glad - ly

Down the path the lights are gleam - ing. Fac - es glad - ly

Down the path the lights are gleam - ing. Fac - es glad - ly

p *fp*

pp beam - ing Wel - come, wel - come us with song.

pp beam - ing Wel - come, wel - come us with song.

pp beam - ing, wel - come us with song. Lights are

beam - ing Wel - come, wel - come us with song. Lights are

E *E* *p* *acc.* ** acc.* ** acc.* ***

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The music features a melody with many eighth and sixteenth notes, and a piano accompaniment with chords and moving lines. The lyrics "The Rose Tree" are written below the voice staff. The piano part includes a "dim." (diminuendo) marking. The score is divided into measures by vertical bar lines.

This musical score is for the hymn "Come and hasten with us." It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 7/8. The score is divided into two systems. The first system contains measures 1 through 6, and the second system contains measures 7 through 9. The vocal parts enter in measure 1 with the lyrics "ing." and "ing." respectively. The piano accompaniment begins in measure 1 with a soft (pp) dynamic. In measure 6, the vocal parts have a fermata, and the piano accompaniment has a measure rest. In measure 7, the vocal parts enter with the lyrics "Come and hasten" and "Come and hasten". The piano accompaniment continues with a soft (pp) dynamic. In measure 8, the vocal parts have a fermata, and the piano accompaniment has a measure rest. In measure 9, the vocal parts enter with the lyrics "with us" and "with us". The piano accompaniment continues with a soft (pp) dynamic. The score concludes in measure 10 with the vocal parts having a fermata and the piano accompaniment having a measure rest. The final dynamic marking is *mf*.

The image shows a page from a musical score for the song "The Merry Dancers." It features four staves. The top two staves are vocal parts, both in treble clef with a key signature of one sharp (F#). The lyrics are: "to the danc-ing, Mer-ry eyes will soon be glanc-ing, Ha! my heart up - bounds!" The bottom two staves are piano accompaniment. The left hand is in bass clef, and the right hand is in treble clef, both with a key signature of one sharp. The piano part includes chords and single notes, with a "Cresc." (Crescendo) marking in the right hand. The music is in 2/4 time, indicated by the note values and the "Cresc." marking.

to the danc-ing, Mer-ry eyes will soon be glanc-ing, Ha! my heart up - bounds!

to the danc-ing, Mer-ry eyes will soon be glanc-ing, Ha! my heart up - bounds!

Ha! my heart up - bounds!

Ha! my heart up - bounds!

Cresc.

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Hark! Hark! Hark! Come and dance a" repeated across the staves. The piano part features a rhythmic melody with triplets and accents.

Second system of the musical score. The lyrics are: "mer-ry mea-sure, Quaff the bright, brown ale, my trea-sure. Hark! What joy-ous sounds!" repeated across the staves. The piano accompaniment continues with a similar rhythmic pattern, including triplets and accents.

Third system of the musical score. The lyrics are: "Hark! Hark! Hark!" repeated across the staves. The piano accompaniment features a more complex rhythmic pattern with triplets and accents. The system concludes with a double bar line.

The image shows a page from a musical score. The top system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The vocal parts have lyrics: "love thee! hold thee! Come, Oh Dancing makes the". The piano part has a melody with a "dim." (diminuendo) marking. The bottom system continues the piano accompaniment with a "cresc." (crescendo) marking. The score is in 3/4 time and G major.

Musical score for the song "Dancing makes the world and life grow brighter". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 7/8. The tempo is marked "Moderato". The score includes dynamic markings such as *cresc.*, *f*, *dim.*, and *p*. The lyrics are: "Dancing makes the world and life grow brighter As we dance, heart grow light-er. heart grow lighter As we dance a-long! Dancing makes the world and life grow brighter As we dance a-long! Dancing makes the world and life grow brighter As we dance a-long!"

crise.
Come ———— Dancing Make the world and life grow bright-er as we dance,
crise.
Come ———— Dancing Make the world and life grow bright-er as we dance,
heart grow light-er heart grow light-er as we dance a - long!
crise.
heart grow light-er heart grow light-er as we dance a - long!

crise.

string. ff sf sf sf sf
Come! Come, dance! Come, dance! Come, dance!
string. ff sf sf sf sf
Come! Come, dance! Come, dance! Come, dance!
string. ff sf sf sf sf
Come! Come, dance! Come, dance! Come, dance!
string. ff sf sf sf sf
Come! Come, dance! Come, dance! Come, dance!

string. molto presto

dance! Come, come!
dance! Come, come!
Come, come, dance! Come, come!
come, come dance! Come, come!

sf sf sf

II.

FALSE LOVE.

Now we hear the Springs sweet voice
 Singing gladly through the world;
 Bidding all the earth rejoice.

All is merry in the field,
 Flowers grow amidst the grass,
 Blossoms blue, red, white they yield.

As I seek my maiden true,
 Sings the little lark on high
 Fain to send her praises due.

As I climb and reach her door,
 Ah! I see a rival there,
 So farewell! for evermore.

Ever true was I to thee,
 Never grieved or vexed thee, love,
 False, oh! false, art thou to me.

Now amid the forest green,
 Far from cruel eyes that mock
 Will I dwell unloved, unseen.

FALSE LOVE.

Allegretto ma moderato.

Edward Elgar, Op. 27. No. 2.

PIANO.

Piano introduction in 3/4 time, marked *Allegretto ma moderato*. The music is in B-flat major. It begins with a piano (*p*) melody in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated by the marking *mf* (mezzo-forte) and the tempo *Allegretto ma moderato*. The introduction consists of several measures of music, including a repeat sign and a key signature change to B-flat major.

Vocal and piano accompaniment for the first verse. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Now we hear the Spring's sweet voice— Sing-ing glad - ly". The piano accompaniment is marked *p dolce* (piano, dolce). The music is in 3/4 time. The vocal parts are in B-flat major, and the piano accompaniment is in B-flat major. The piano accompaniment features a repeating bass line and a melody in the right hand.

Vocal and piano accompaniment for the second verse. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "thro' the world, Bidd-ing all the earth re-joice, the earth, the earth re-". The piano accompaniment is marked *cresc.* (crescendo) and *dim.* (diminuendo). The music is in 3/4 time. The vocal parts are in B-flat major, and the piano accompaniment is in B-flat major. The piano accompaniment features a repeating bass line and a melody in the right hand.

joice. *mf*

joice. *mf*

joice. *mf*

joice. *mf*

joice. *mf*

mf

dim.

B *mf* *

All is mer - ry in the field, — Flo-wers grow a - mid the grass,

All is mer - ry in the field, — Flo-wers grow a - mid the grass,

All is mer - ry in the field, — Flo-wers grow a - mid the grass,

All is mer - ry in the field, — Flo-wers grow a - mid the grass,

B *mf*

cresc. *dim.*

Blossoms blue, red, white they yield, red, white, red, white they yield.

cresc. *dim.*

Blossoms blue, red, white they yield, red, white, red, white they yield.

cresc. *dim.*

Blossoms blue, red, white they yield, red, white, red, white they yield.

cresc. *dim.*

Blossoms blue, red, white they yield, red, white, red, white they yield.

cresc. *dim.*

Musical score for "The Maiden True" in 2/4 time, featuring four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is divided into two systems. The first system contains the vocal entries and the piano accompaniment. The second system contains the continuation of the vocal parts and the piano accompaniment. The lyrics are: "As I seek my maiden true, —". The score includes dynamic markings such as *mf* (mezzo-forte) and *ff* (fortissimo), and a tempo marking *And. con moto*. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in sequence, with the Soprano part leading. The score is marked with a key signature of one flat (B-flat) and a time signature of 2/4. The page number 15 is visible in the top right corner.

Sings the lit - tle lark on high — Fain to send her prais-es due, to
 Sings the lit - tle lark on high — Fain to send her prais-es due, to
 Sings the lit - tle lark on high — Fain to send her prais-es due, to
 Sings the lit - tle lark on high — Fain to send her prais-es due, to

molto cresc.
molto cresc.
molto cresc.
molto cresc.

cresc.
molto cresc.

send her prais - es due.

send her prais - es due.

send her prais - es due.

send her prais - es due.

p poco rit. e dim.

V. La. * V. La. * V. La. *

D

As I climb and reach her door, Ah! I see a ri-val there,
 As I climb and reach her door, Ah! I see a ri-val there,

dim.
 So fare-well for e - ver, e - ver - more!
 So fare-well for e - ver, fare - well for e - ver - more!

pp
 Fare - - -

E *espress. poco più lento*

well!
 Ev - - er true was I to thee,
espress. poco più lento
 Ev - - er true was I to thee,
espress. poco più lento
 Fare - - - well! Ev - er true was I to thee,
espress. poco più lento

Ev - er true was I to thee,
poco più lento
 Voices

cresc.

Nev - er grieved / or vexed thee, love. False, oh! false, art thou to

Nev - er grieved or vexed thee, love, False, oh! false, art thou to

Nev - er grieved or vexed thee, love, False, oh! false, art thou to

Nev - er grieved or vexed thee, love, False, oh! false, art

F_{pp}

me, art thou to me. Ev - er true was I to thee, Ne - ver

me, art thou to me. Ev - er true was I to thee, Ne - ver

me, art thou to me. Ev - er true was I to thee, Ne - ver

thou, art thou to me. Ev - er true was I to thee, Ne - ver

F
p espress.

molto dim

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

grieved or vexed thee, love, False, oh! false, art thou to me, oh! false, oh! false, art thou to

molto dim.

me. me. me. me.

mf *Pa.* *

Now a - mid the for - est green,
Now a - mid the for - est green,
Now a - mid the for - est
Now a - mid the

dim. *p.*

Now a - mid the for - est green, Far from cru - el
Now a - mid the for - est green, Far from cru - el
green, Now a - mid the for - est green, Far from
for - est green, Far from cru el

cresc. *Pa.* *

19

ppp rit.

eyes that mock Will I dwell un-loved, un-seen, dwell un-

ppp rit.

eyes that mock Will I dwell un-loved, un-seen, dwell un-

ppp rit.

cru-el eyes Will I dwell un-loved, un-seen, dwell un-

ppp rit.

eyes that mock Will I dwell un-loved, un-seen, dwell un-

p rit.

La. * La. * La. * La. *

H Tempo più lento.

loved, un - seen. Fare - well!

loved, un - loved, un - seen.

loved, un - loved, un - seen.

loved, un - seen.

H Tempo più lento.

Musical score for "Farewell" (Op. 91, No. 1) by Franz Schubert. The score is in B-flat major, 3/4 time, and consists of 12 measures. It features a vocal line and a piano accompaniment. The vocal line begins with a long rest, followed by the lyrics "Fare - well!" in measures 4 and 5. The piano accompaniment features a prominent eighth-note pattern in the right hand and a bass line in the left hand. The score is marked "espress." and "f" (forte).

III.

LULLABY.

Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee.
Nothing can affright or harm thee.
Oh! sleep, my son.

Far-away
Zithers play,
Dancing gay
Calls to-day.

Vainly play
Zithers gay!
Here I stay
All the day.

Happily
Guarding thee,
Peacefully
Watching thee.

Sleep, my son, oh! slumber softly,
While thy mother watches o'er thee,
Oh! sleep, my son.

III.

LULLABY.

Edward Elgar, Op. 27. No. 3.

Moderato.

PIANO.

mf *p dolce* *sonore* *sf* *p* *espress.* *cresc.* *sf* *p* *sonore*

Sopr. **A**

Alto. *molto espress. e legato*

Ten. Sleep, my son, Oh slumber soft - - - ly.

Bass.

pp *p* *sf* *p*

While thy moth - er watch - es o'er thee,

cresc. *dim.*

Nothing can affright or harm thee;

sf *f*

Sleep, oh! sleep, my son.

dim. *p* *Red.*

D

pp

Far - a - way Zith - ers play, Dane - ing gay, Calls to - day,

Far - a - way Zith - ers play, Dane - ing gay, Calls to - day,

Far - a - way Zith - ers play, Dane - ing gay, Calls to - day,

Far - a - way Zith - ers play, Dane - ing gay, Calls to - day,

poco cresc.

B

pp

La. * La. * La. * La. *

Vain - ly play, Zith - ers gay, Here I stay All the day,

Vain - ly play, Zith - ers gay, Here I stay All the day,

Vain - ly play, Zith - ers gay, Here I stay All the day,

Vain - ly play, Zith - ers gay, Here I stay All the day,

dim.

La. * La. * La. * La. *

I stay All the day Hap - pi - ly,

Hap - pi - ly, hap - pi - ly, Guard - ing thee, Hap - pi - ly,

Hap - pi - ly, hap - pi - ly, Guard - ing thee,

Hap - pi - ly, hap - pi - ly, Guard - ing thee, Hap - pi - ly

La. * La. * La. *

N 10403

peace - ful - ly, peace - ful - ly Watch - ing, thee

peace - ful - ly, peace - ful - ly Watch - ing, thee

peace - ful - ly, peace - ful - ly Watch - ing thee.

peace - ful - ly, peace - ful - ly Watch - ing thee.

dim.

Watch - ing thee.

Watch - ing thee.

Watch - ing thee.

Watch - ing thee.

C_{pp}

sostenuto

Sleep, my thee.

mf

sonore

p

C

son, Oh slum - ber soft - ly, While thy

pp

with closed lips

pp

Cresc.

pp

moth - er watch-es o'er thee, Nothing can affright or

tr.
dim.

cresc.
harm - thee, *p* Sleep, oh! sleep my

pp
ten.

D
pp Far a - way
pp Far a - way
son. *pp espress.* Sleep, oh! sleep my son. *pp*

D'
pp Far a - way
poco cresc.

dim.
Zith - ers play, Dan - ing gay, calls to - day.
dim.
Zith - ers play, Dan - ing gay, calls to - day.
dim.
Sleep.

dim.
Zith - ers play, Dan - ing gay, calls to - day.

dim.
Ped. * Ped. *

oh! sleep my son.
oh! sleep my son.
oh! sleep, oh! sleep my son.
oh! sleep my son.

cresc.
Ped. *

dim.
pp cresc. molto

E *f* Far a - way Zith - ers play, *dim.* Vain - ly. *p*

f Far a - way Zith - ers play, *dim.*

f Far a - way Zith - ers play, *dim.* Vain - ly. *p*

f Far a - way Zith - ers, Zith - ers play, Vain - ly. *p*

E *f* *p* *Ad.* * *Ad.* *

poco rit. **F** vain - ly play. *pp*

poco rit. Sleep, my son, oh! sleep, oh!

poco rit. vain - ly play.

vain - ly play.

poco rit. **F** *a tempo, più lento* *sf*

dim. sleep my son.

rit. al Fine *pp* 8va ad lib.

IV.

ASPIRATION.

Over the heights the snow lies deep,
Sunk is the land in peaceful sleep;
Here by the house of God we pray,
Lead, Lord, our souls to-day.

Shielding, like the silent snow,
Fall his mercies here below.

Calmly then, like the snow-bound land,
Rest we in His protecting hand;
Bowing, we wait His mighty will:
Lead, Lord, and guide us still.

ASPIRATION.

Adagio.

Edward Elgar, Op. 27. No. 4.

Soprano. *p legato*
 Alto. *p legato*
 Tenor. *p legato*
 Bass. *p legato*

O - ver the height the snow lies deep, Sunk is the land in peaceful sleep;
 O - ver the height the snow lies deep, Sunk is the land in peaceful sleep;
 Sunk is the land in peaceful sleep,
 Sunk is the land in peaceful sleep.

Piano. *pp* *f*

ff allargando *ff poco rit.* *pp*
 Here by the house of God we pray, Lead, Lord, our souls to - day.
ff allargando *ff poco rit.* *pp*
 Here by the house of God we pray, Lead, Lord, our souls to - day.
ff *ff poco rit.* *pp*
 Lead us, Lord, our souls to - day.
ff allargando *ff poco rit.* *pp*
 Here we pray, Lead, Lord, our souls to - day.
 pray, Lead, Lord, our souls to - day.
 Here by the house we pray, Lead us to - day.

ff allargando *ff poco rit.* *pp lento* *pp dim.*

ppp

Shield - ing, like the si - lent snow, _____

A

ppp

dim.

dim.

Fall His mer - cies here be - low: _____

dim.

dim.

B_p

p

Calm - ly then like the snow bound land, _____

Calm - ly then like the snow bound land, _____

lento

B *a tempo*

f *dolce*

Bow-ing we wait His
fff, allargando
Bow-ing we wait His

p Rest we in His pro- tect - ing hand:
fff, allargando
Rest we in His pro- tect - ing hand: Bow - - ing we

ffz, poco rit. *pp* *lento* **C** *pp*
migh-ty will, Lead, Lord, and guide us still. Lead, Lord,
ffz, poco rit. *pp* *lento*
migh-ty will, Lead, Lord, and guide us still. Lead, Lord
fff *ffz* *pp* *lento*
Bow-ing we wait, Lead, Lord, and guide us still. Lead, Lord,
Lead, Lord, and guide us still. *pp*
wait His will, Lead us still. *lento* **C** Lead, Lord,

— and guide us still.
— and guide us still.
— and guide us still.
lead us still.

pp *dim.*
* * * * *

V.

ON THE ALM.

A mellow bell peals near,
 It has so sweet a sound;
 I know a maiden dear
 With voice as full and round.

A sunlit alm shines clear,
 With clover blossoms sweet;
 There dwells my maiden dear
 And there my love I meet.

There flying with no fear
 The swallows pass all day;
 And fast, my maiden dear,
 Sees chamois haste away.

I cannot linger here,
 I cannot wait below;
 To seek my maiden dear,
 I, to the alm must go.

The mountain's call I hear,
 And up the height I bound;
 I know my maiden dear
 Will mark my Juchhé sound.

Rejoicing come I here
 My flaxen-haired sweet-heart;
 I love thee maiden dear,
 Nay! bid me not depart!

ON THE ALM.*

Edward Elgar, Op. 27. No. 5.

Allegro piacevole.

PIANO.

The piano accompaniment is written for a grand piano in 3/8 time, key of B-flat major. It consists of two systems of staves. The first system includes a treble and bass staff. The treble staff begins with a melody marked *mf legato*, while the bass staff provides a harmonic accompaniment. The second system continues the piece, featuring a *f* (forte) dynamic in the treble and a *pp* (pianissimo) dynamic in the bass, followed by a *dim.* (diminuendo) marking.

Sopr.

A

Alto.

Ten.

Bass.

p

A mel-low bell peals near, — It has so sweet a sound.

p

A mel-low bell peals near, — It has so sweet a sound.

A

p Voices.

* A high mountain-pasture.

From the Bavarian Highlands.

Copyright 1901 by Joseph Williams

I know a mai - den dear With voice as full and
 I know a mai - den dear With voice as full and

dim. *rit.* *pp*
dim. *rit.* *pp*

Ah!
 Ah!
 round.
 round.

pp a tempo *pp*
pp a tempo

round.
 con Ped.

pp a tempo *dim.*

dim. *ppp*
p
p

pp *f*
Ad. *

C

sun-lit alm shines clear With clov - er blos - soms sweet;

sun-lit alm shines clear With clov - er blos - soms sweet;

C

p. *p.*

There dwells my mai - den dear, And there my love I

There dwells my mai - den dear, And there my love I

dim. *rit.* *pp* *dim.* *rit.* *pp*

pp a tempo Ah!

a tempo meet. *dim.* Ten I. *f*

meet. Ten II. There Bass I. *f*

pp a tempo Bass II. There *f*

20. *

D Tenor I. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

Tenor II. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

Bass I. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

Bass II. *risoluto*
fly - ing with no fear The swal - lows pass all day And fast, my mai - den

D

cresc. dear, Sees cham - ois haste a - way. *ff* I

dear, Sees cham - ois haste a - way. *ff* I

dear, Sees cham - ois haste a way. *ff* I can - not lin - ger

dear, Sees cham - ois haste a - way. I can - not lin - ger here, I

cresc.

can - - not lin - ger here, I can - not wait be - low, To

I can - not lin - ger here, I can - not, can - not

here, I can - not, can - - not wait be - low;

can - - - not wait be - low; To seek my mai - den

dim. poco rit. al -

seek, to seek my mai - den dear, I to the alm,* the alm must go, must
sf. wait be-low; To seek my maiden dear, I to the alm, the alm must go, must
sf. To seek my maiden dear, I to the alm, the alm must go, must
sf. dear, — my mai - den dear, I to the alm the alm must go, must

ff *sf.* *dim. poco rit. al -*

E **Tempo I.**

Sopr. *pp* Ah! —

Alto. Ah! —

Ten. I. II. *pp* go. —

Bass I. II. *pp* go. —

p The moun-tain's call I hear, —

p The moun-tain's call I hear, —

E **Tempo I.**

pp

cresc. And up the height I bound; — *cresc.* I know my mai - den dear

cresc. — And up the height I bound; — *cresc.* I know my mai - den dear —

f

* A high mountain-pasture.

[illegible]

here My flax - en-haired sweet-heart, Re - joice - ing come I here My

here My flax - en-haired sweet-heart, Re - joice - ing come I here My

here My flax - en - haired sweet-heart, Re - joice - ing come I here My

here My flax - en-haired sweet-heart, Re - joice - ing come I here My

flax - enhaired sweetheart, I love thee, mai - den dear, I

flax - enhaired sweetheart, I love thee, mai - den dear, I

flax - enhaired sweetheart, I love thee, mai - den dear, I

flax - enhaired sweetheart,

G

love thee mai - den dear, *pp* Nay! bid me not, Nay!

love thee mai - den dear, *pp* Nay! bid me not, bid me not, Nay!

Nay! bid me not, bid

G

rit. *pp a tempo, più lento* Ah! bid me not de - part. me not de - part.

rit. bid me not de - part.

rit. bid me not de - part.

rit. me not de - part.

rit. *pp a tempo, più lento* *ppp*

rit. *dolciss.*

rit. *dolciss.*

Rw.

*

VI.

THE MARKSMEN.

Come from the mountain side,
 Come from the valleys wide,
 See, how we muster strong,
 Tramping along!

Rifle on shoulder sling,
 Powder and bullets bring,
 Manly in mind and heart,
 Play we our part.

Sure be each eye to-day,
 Steady each hand must stay
 If in the trial we,
 Victors would be!

Sharp is the crack! 'tis done!
 Lost is the chance, or won;
 Right in the gold is it?
 Huzza! the hit!

The sun will sink and light the west
 And touch the peaks with crimson glow;
 Then shadows fill the vale with rest
 While stars look peace on all below.

In triumph then we take our way,
 And with our prizes homeward wend;
 Through meadows sweet with new-mown hay,
 A song exultant will we send.

VI.

THE MARKSMEN.

Edward Elgar, Op. 27. No. 6.

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Piano.

f stacc. cresc.

f stacc.

f stacc.

f stacc. cresc.

Come from the val-leys wide, See how we mus-ter strong.

Come from the moun-tain side, come from the val-leys wide, See how we mus-ter strong.

Come from the moun-tain side, come from the val-leys wide, See how we mus-ter strong.

f stacc. cresc.

See how we mus-ter strong.

f *Tramp-ing a - lone!* *mf* *Pow-der and* *f* *crese. -*

ff *Tramp-ing a - long!* *mf* *Ri - fle on shoul - der sling,* *ff* *Pow-der and* *crese. -*

ff *Tramp-ing a - long!* *mf* *Ri - fle on shoul - der sling,* *ff* *Pow-der and*

ff *Tramp-ing a - long!*

strepitoso *f*

Ad. *

f *giocoso*

bul - lets bring, *come,*

bul - lets bring, Man - ly in mind and heart, Play we our part, -

bul - lets bring, Man - ly in mind and heart, Play we our part,

f *crese. -* *ff* *Man - ly in mind and heart, Play we our part,*

f *strepitoso*

come, *come from the moun - tain side, the moun - tain*

come from the moun - tain side, moun-tain side,

come, *come,*

fz.

side, Come, come, come from the val - leys

Come from the moun - tainside, come from the val - leys wide, Tramp - ing a -

Come from the moun - tain side, come from the val - leys

Come from the moun - tain, come from the val - leys

And. *fz. cresc.* *

B

wide, See how we

long! Come from the val - leys wide, See how we

wide, come from the val - leys wide, See how we

wide, come from the val - leys wide, See how we

B

ff sf *sf* *sf*

And. *ff*

mus - ter strong, Tramping a - long! *cresc.*

mus - ter strong, Tramping a - long! Ri - fle on shoul - der sling, *cresc.*

mus - ter strong, Tramping a - long! Ri - fle on shoul - der sling, *cresc.*

mus - ter strong, Tramping a - long! Ri - fle on shoul - der sling.

strepitoso *f* *f*

And. *

cresc. *ff*

Pow-der and bul-lets bring, Man-ly in mind and heart, Play we our

Pow-der and bul-lets bring, Man-ly in mind and heart!

Pow-der and bul-lets bring, Man-ly in mind and heart, Play we our

Pow-der and bul-lets bring, Man-ly in mind and heart, Play we our

part!

Come, come, come from the moun-tain side, — come from the

part! Come, — tramp-ing a — long!

part! Come, come,

Come, come, come from the moun-tain side,

val-leys wide, from the moun-tain side, from the val-leys wide, — come,

come from the moun-tain side, from the val-leys wide, — come,

come from the moun-tain side, come from the moun-tain

come, come from the val - leys wide, come, see
 come from the val - leys, val - leys wide, come, see
 come from the val - leys, val - leys wide, come, see
 side, come from the val - leys wide, come!

C

how we mus - - - ter strong, how we
 how we mus - - - ter strong, how we
 how we mus - - - ter strong, how we

sf *sf* *sf* *ff*

mus - - - ter, see how we
 mus - - - ter, see how we
 mus - - - ter, see how we
 mus - - - ter, see how we

ff *marcato*

mus - ter strong, Tramp - ing a - long!

mus - ter strong, Tramp - ing a - long!

mus - ter strong, Tramp - ing a - long!

mus - ter strong, Tramp - ing a - long!

* *Re.* * *Re.* *

D

f *p stacc.*

Sure be each eye to day,

f *p stacc.*

Sure be each eye to day,

p legato

Sure be each eye to

D

p *f* *p*

Re. *

pp *dolce*

Stead - y each hand must stay, each hand must

espress.

day, Stead - y each

f *p*

Re. *

stay, *sf* sure be each eye to day, *stacc.*

hand must stay, *legato*

Stead - - y each hand - must

pp dolce espress.

If in the tri-al, in the tri-al we Vic-tors would sure, each stay,

f

Cres. *

The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal line begins with a large "E" and the lyrics "be. Sure be each eye to day,". The piano accompaniment features dynamic markings such as *f*, *p stacc.*, and *legato*. The second system continues the vocal line with the lyrics "Sure be each eye to day," and the piano accompaniment with dynamic markings *p*, *f*, and *p*. The score concludes with a double bar line and a small asterisk.

pp *dolce*

Stead - - - y each hand must stay, each hand must

stay, If in the

p

Stead - - - y each hand must

f *p*

Qu. *

stay,

sp *stacc.*

Sure be each eye to day,

legato

tri al we, if in the tri al

legato

stay, in the tri al

f *p*

Qu. *

pp *dolce*

If in the tri al, in the tri-al we Vic - - tors would

pp

we, if in the tri al we Vic - tors would

pp

we, if in the tri al we Vic - tors would

sp

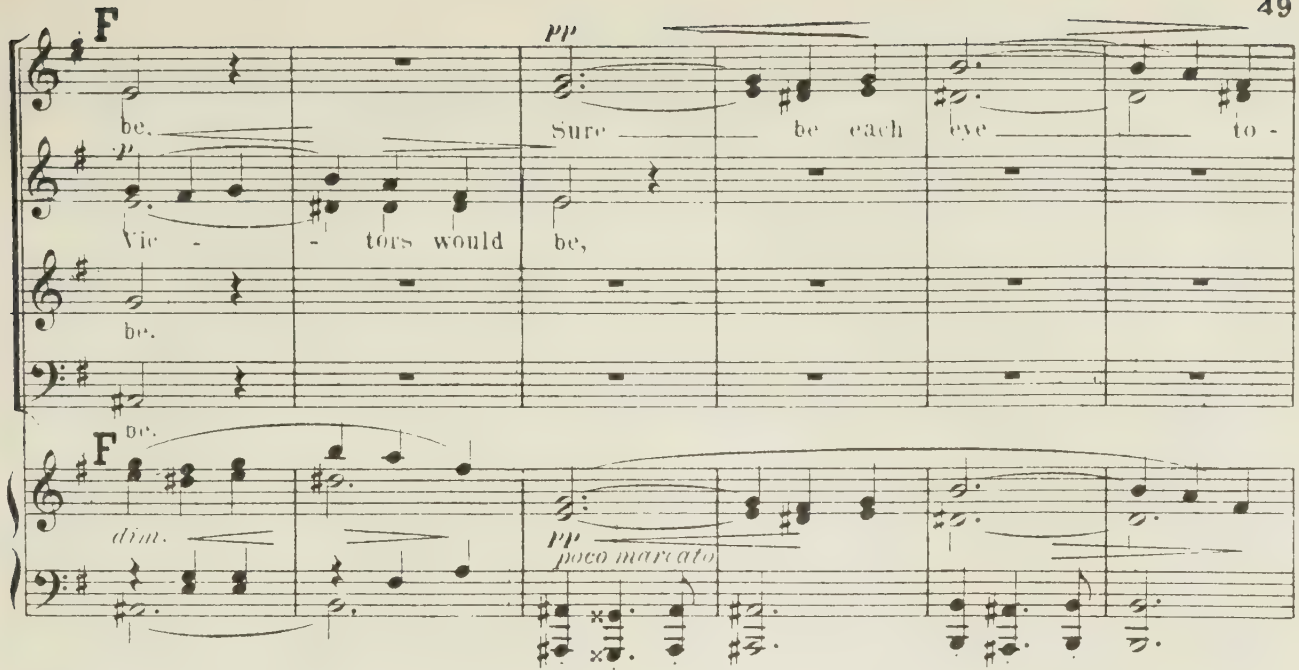
Qu. *

F *pp*

be, Sure be each eye to -

p Vic - - - tors would be,

dim. *pp poco marcato*



pp day, Stead - - y each hand must stay, *p* Stead - - y each

pp *cresc.*

8^{va} sempre

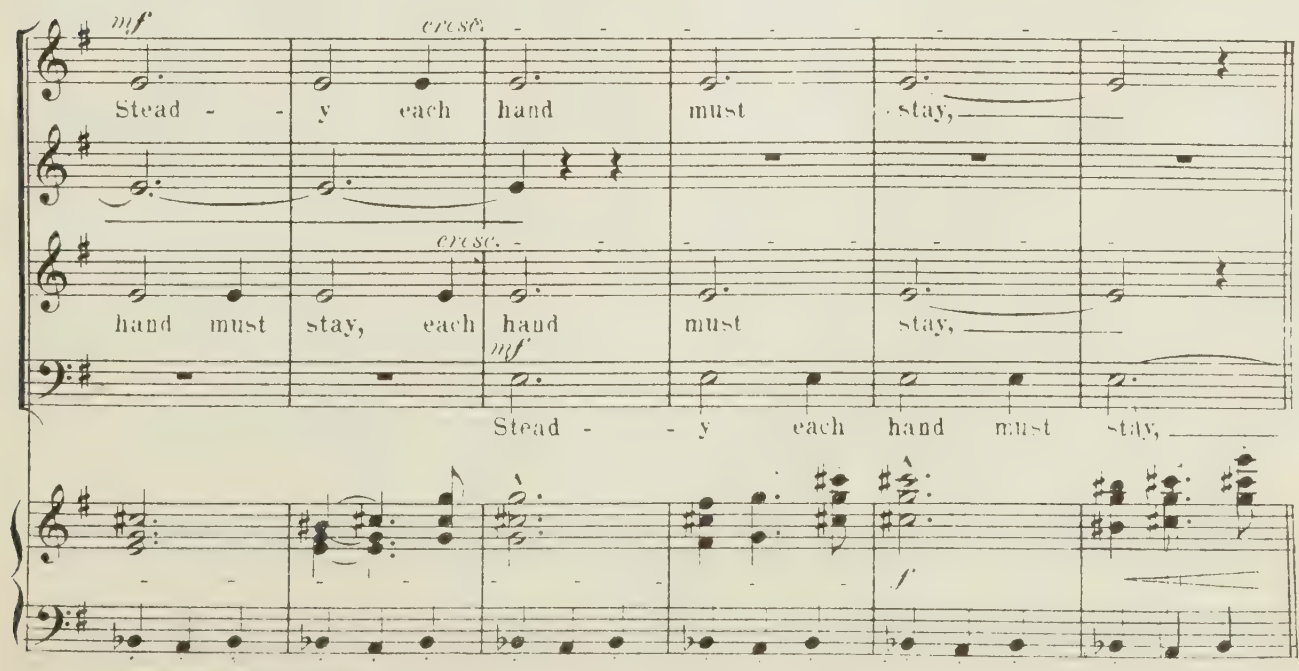


mf *cresc.* Stead - - y each hand must stay,

cresc. hand must stay, each hand must stay,

mf Stead - - y each hand must stay,

f



50

G

crac.

sharp is the crack! 'tis done! Lost is the chance or won,

crac.

Sharp is the crack! 'tis done! Lost is the chance or won, Right in the

crac.

Sharp is the crack! 'tis done! Lost is the chance or won, Right in the

G

crac.

Right in the

G

crac.

Right in the

gold is it? Huz-zal the hit! Sharp is the crack! 'tis done Lost is the

chance, or won, Right in the gold is it? Huz-za! the hit! Sure be each

chance, or won, Right in the gold is it? Huz-za! the hit!

chance or won, Right in the gold is it? Huz-za! the hit!

sf *ff* *cres.*

Red. *

sure be each eye to - day, each eye to - day.

eye, each eye to - day, Sure be each eye to -

Sure, sure, sure be each eye to -

Stead - y each

sf. cresc. **H**

stead - y, stead - y each hand must stay.

cresc. day, stead - y each hand, each hand must stay.

cresc. day, stead - y each hand, each hand must stay.

cresc. hand must stay if in the tri - al we Vic - tors would be.

sf. Huz - za!

sf. Huz - za!

sf. Huz - za!

sf. Huz - za!

First system of the musical score. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing "Huz - za!" followed by "the hit!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

Huz - za! the hit!

Huz - za! the hit!

Huz - za! the hit!

Huz - za! the hit!

Second system of the musical score. It continues the vocal and piano parts. The vocal parts sing "the hit!". The piano accompaniment continues with a rhythmic pattern. Dynamics include *dim.* (diminuendo) and *p* (piano).

the hit!

the hit!

the hit!

the hit!

Third system of the musical score. It features piano accompaniment. The piano part continues with a rhythmic pattern. Dynamics include *dim.* (diminuendo).

Fourth system of the musical score. It features piano accompaniment. The piano part continues with a rhythmic pattern. Dynamics include *pp* (pianissimo).

The

The

Fifth system of the musical score. It features piano accompaniment. The piano part continues with a rhythmic pattern. Dynamics include *pp* (pianissimo).

I

pp tranquillo

tranquillo
Sun will sink and light the

pp And light the
pp tranquillo And light the

tranquillo
Sun will sink and light the

Sun will sink and light the

I

tranquillo

west And touch the peaks with crim -

pp

dim. *

west And touch the peaks with crim -

west And touch the peaks with crim -

west And touch the peaks with crim -

west And touch the peaks with crim -

son, crim - son glow, Then shad - ows fill

p

pp

son, crim - son glow, Then shad - ows fill

son, crim - son glow, Then shad - ows fill

son glow, Then shad - ows fill

son glow, Then shad - ows fill

son glow, Then shad - ows fill

dim.

pp

pp

The vale with rest While stars

pp

The vale with rest While stars

The vale with rest While stars

The vale with rest While stars

look peace on all be low.

look peace on all be low.

look peace on all be low.

look peace on all be low.

K

pp

Then shad -

pp

Shad - ows fill the vale

K

pp

pp

pp

While — stars look — peace, look peace

ows fill the vale, stars look peace

stars look peace

stars look peace

on all be - low, on all be - low, *cresc.*

on all be - low, *cresc.* stars look

shad - ows fill the vale

on all be - low,

poco *poco* *ad.*

Then shad - ows fill the vale

peace on all be - low,

with rest, stars look peace

stars look peace on all

scen marcato do

* *ad.* * *ad.* * *ad.* *

with rest. Stars look peace look Peace on all be - on all be - low look Peace on all be -

p *V*

L low. low. low. low.

L *sf* *sf* *sf* *sf* *sf* *sf*

sfes ad lib.

sf *sf* *sf* *tr* *sf*

ff Huz - za! the hit! *ff* Huz - za! the

ff Huz - za! the hit! *ff* Huz - za! the

ff Huz - za! the hit! *ff* Huz - za! the

won. Right in the gold is it?

f

N *dim.* hit! *dim.* Huz - za!

hit! *dim.* hit!

dim.

N *f* *pp*

Huz - za!

p *cresc.* Huz - za! Huz - za!

p *cresc.* Huz - za! Huz - za!

Signature

p 0

In tri - umph then we take our

Huz - za! the hit!

p In

Huz - za! the hit!

f *pp subito* *sf*

cresc.

way And with our priz - es

tri - umph then we take our way

sf *sf*

P *cresc. sempre*

home - ward wend. Thro' mead - ows sweet with

cresc. sempre

Thro' mead - ows, mead - ows sweet

cresc. sempre

Thro mead - ows, mead - ows sweet

P *mf* *cresc. sempre* *sf* *sf* *sf*

And.

new - mown hay. A song ex -

with new - mown hay. A song ex -

with new - mown hay.

ul - tant will we send, ex -

ul - tant will we send, ex -

In tri - umph, tri - umph,

ul - tant will we send, ex -

ul - tant will we send, ex -

In tri - umph, tri - umph,

In tri -

poco rit. **Q** *Grandioso* *ff*

ul - tant will we send, We take

ul - tant will we send, We take

tri - umph, in tri - umph now we take

umph, in tri - umph now we take

poco rit. **Q** *Grandioso* *ff* *a tempo*

ul - tant will we send, We take

ul - tant will we send, We take

tri - umph, in tri - umph now we take

umph, in tri - umph now we take

our way And with our pri - zes home ward.

our way And with our pri - zes home ward.

our way And with our pri - zes home ward.

our way And with our pri - zes home ward.

home ward wend, Through mead - ows sweet

home ward wend, Through mead - ows sweet

wend, Thro mead - ows sweet with new -

wend, Thro mead - ows sweet with new -

a song ex - ult - ant, a song ex - ult -

a song ex - ult - ant, a song ex - ult -

mown hay a song, a song ex - ult -

mown hay a song, a song ex - ult -

ant will we send, *sf* **R** *sf*

ant will we send.

ant will we send,

ant will we send,

fz *p*

cresc. molto a song. *sf* A song, ex -

cresc. molto a song. *sf* A song, ex -

cresc. molto a song. *sf* A song, ex -

cresc. molto a song. *sf* A song, ex -

cresc. molto *sf* *ff*

ult - ant. will we send, a song,

ult - ant will we send. a song,

ult - ant will we send. a song,

ult - ant will we send, a song,

S

63

First system of musical notation. It features a Soprano (S) part and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: "a song ex - ult - - - ant we send, ex -". The Soprano part is marked with *fff* and *sf*. The other vocal parts are marked with *sf* and *accel.*. The system ends with a repeat sign.

Piano accompaniment for the first system. It features a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part is marked with *fff* and *sf*. The left-hand part is marked with *accel.* and *sf*. The system ends with a repeat sign.

Second system of musical notation. It features a Tenor (T) part and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: "ult - ant we send, - - - - -". The Tenor part is marked with *fff* and *sf*. The other vocal parts are marked with *sf* and *accel.*. The system ends with a repeat sign.

Piano accompaniment for the second system. It features a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part is marked with *fff* and *sf*. The left-hand part is marked with *accel.* and *sf*. The system ends with a repeat sign.

Third system of musical notation. It features a Soprano (S) part and four vocal parts (Soprano, Alto, Tenor, Bass). The lyrics are: "ult - ant we send, - - - - -". The Soprano part is marked with *fff* and *sf*. The other vocal parts are marked with *sf* and *accel.*. The system ends with a repeat sign.

Piano accompaniment for the third system. It features a right-hand part with a melodic line and a left-hand part with a bass line. The right-hand part is marked with *fff* and *sf*. The left-hand part is marked with *accel.* and *sf*. The system ends with a repeat sign.



T.



ECILIA

A Collection of Part Songs

S. = Soprano. M. = Mezzo-Soprano. TR. = Treble. A. = Alto. C. = Contralto. T. = Tenor. BAR. = Baritone. B. = Bass.
(c) Signifies that the sol-fa version is printed with the old notation.

SERIES 13.

(Mixed Voices)

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4. Wounded I am. TR.A.T.B. ... Wm. Byrd 6d. —
5. Who made thee, Mob, forsake
the plough! TR.A.T.T.B. ... Wm. Byrd 4d. —
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TR.A.T.B. ... Thomas Wheelkes 4d. —
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